RUDOLF SCHILDKRAUT'S DI-VERSE TALENTS.

A Realistic Actor in Poetic Plays-His Success in Low Comedy -- A New Lear and Shylock--Duel Scene in "La Belle Paree"-Continental Music Hall Type.

Rudolf Schildkraut has acted already in five plays at the Irving Place Theatre Their variety has been sufficient to estab-German visitor. To act Lear, Flacksmann and Franz Moor, not to mention the bit of theatrical brayura "Kittehenbum," written for Herr Schildkraut, is to prove an actor's ability to succeed range of characters. Then more than any other part to establish the actor's fame, seen here as a final test

Versatility is a quality not highly es to see an actor in "Charley's Aunt" on one evening and in "Hamlet" the next never endeared him to American audiences. One reason for this distrust lay in the suspicion that the player would probably be equally superficial and insincere in his mediocrity as the protagin both dramas so that neithe would be interesting. This alternated with the probability that he would be so excellent in one part as to preclude any chance of success in the other. Ermete with his dazzling technical facility that imparted a certain veneer to every rôle he acted but struck from none of them the deep, moving note of a sincere genius, is an admirable justithe American attitude toward versatility for its own sake

The new German actor at the Irving Place is an artist of greater depth of feeling than Novelli, who appeared an uncommonly superficial expert in his art As the prejudiced, crafty, suspicious the black frock coat, the struggling beard, the sticky hair and the wrinkled trousers. portrait of recognizable humor and truth-

Lear to the world

It was altogether his own conception "grand style" but it revealed no classic up only in a tight tricot jersey. style of any kind whatever. It began as exhibitions of what a sound theatrical ferent pathological symptoms of a mind skill and add a lustre to his repertoire Shakespeare. Yet the critic is not certain that would come from a flery attack. that with its so-called modernity and its insistence on much that is superficial throws into brilliant relief the acting of

cial patience before a foreign public, a different character from those at the toleration is imperative to a performance. Winter Garden; and it is doubtful if such with so disheartening a Franz Moor as austere decorative and architectura! Herr Schildkraut presented to the patrons schemes would serve for the kind of a Thursday in the leading role of her own of the Irving PlaceTheatre the other night. theatre that New York ought to possess. play, "A Star for a Night." The proceeds Here was a wholly realistic apparition in Yet with playhouses of one description will be turned over to the Actors Fund. the midst of a drama that must have or another springing into existence so poetry if it is to live at all. Here in the rapidly as almost to counterbalance the for several weeks, the cast of over twenty midst of Schiller's stencilled heroics which number that every day surrenders to the speaking parts being made up entirely derive their power to-day largely from lure of the moving picture, there ought the imagination and poetry of their interpreters, this most modern player of the classics injects a figure which might possess the heroic qualities of the Captain of Koepenick. Of the romantic villainy of Franz there was no trace in this rather make a trial worth while. But it could never succeed outside of a building. stout, undersized man applying the never succeed outside of a building methods of the most literal realism to suited for its purposes as well as the old Schiller's tragedy. There were undenia- Koster & Bial house was, for instance ble details that proved strikingly original. Throwing himself so naturally on the divan during the monologue concerning the means by which he could rid himself of his father, and then after the false announcement of the death of Carl his netherly of killing the old war and the stretching his legs over the chair, was the last word in the naturalistic treatment of a situation that derives its possibility only from the romantic spirit of the age that produced the play. "The Robbers" with such a Franz is more of a hardship than Schiller's drama of storm and stress usually is.

Her lather's name was Rock Creek Mike. The Robbers name was Rock Creek in northern that he lived on Rock Creek in northern that are the last Indians who knew the art of making that his possible that his close personal relations of Jew and Gentile. The leading character is that of a Jewish physician and philanthropist, who stands out as a great example of intellectual power and human sympathy. The memmethod of killing the old man, and then stress usually is.

It may seem inconsistent to say that some of the qualities of this Franz were pre- To cure smallpox was apparently a very penderating in Shylock, yet they were simple matter in the good old times. John obvious in what is undoubtedly Schild-of Gadessien, court doctor to Edward II., kraut's best performance. Given an has recorded that he got rid of the disease

VARIED VIEWS OF AN ACTOR Little of the influence of his racial GILLETTE REVIVES OLD PLAY tives that inspired this Shylock. There were little grief and baffled rage in his lamentations over the loss of Nerissa, but there seemed a deeper note of despair over the loss of the ducate than the daughter.

A mask of wonderfully vivid expres siveness, a costume of neutral tints with no touch of color or texture to show the wealth of the Jew, an ungraceful, rolling gait, these were some physical impres-sions derived from Schildkraut's Jew of Venice. In the trial scene there was a lish the undeniable versatility of this variety of detail rather than an effect of cumulative strength which may at the first performance have been due to the slip of one of the actors who forgot one important speech altogether and later restored it to the text. Sharpening his knife on his boot, as all Shylocks do; takthere was Shylock, which probably did ing the steel in his mouth that he may drive the weapon in, as few Shylocks do, and falling in a faint before the Doge, so long continued that Portia seems to think him dead-which no Shylock we can reteemed by our public. The opportunity call ever did-are episodes of his acting in the scene. But all his naturalness, the biting outburst of chagrined, despised human nature could not keep up to the highest degree the interest of the audience in a matter of fact Shylock who clambere to his feet and left the court room with so little striking detail of "business" as Schildkraut reaveals. Few actors have so ignored the opportunities of this exit as this German visitor at the Irving Place Theatre does.

He is thus true to his artistic principles They find their flower in such a moder comedy as "Flachsmann as Educator." is a disputed question whether or not such naturalistic treatment of poetic plays interprets them fairly. It certainly robs any work of art for which there seems no compensation in any quality that such a method substitutes.

No single episode in the kaleidoscopi wonders of "La Belle Paree" at the Winter Flacksmann, determined to keep his Garden is more characteristic of the care educational methods in control, what- and variety that have been imparted ever means he might be compelled to to the production than the duel between adopt for that purpose, Herr Schildkraut the two women in a stretch of the Bois draws the character with the German de Boulogne. The change of scene from actor's infallible truthfulness to bour- the café in which a quarrel over the geois life. In his flashes of humor, his possession of the a-tist has occurred pempousness and mendacity he is if a shows a shadowy landscape just before none the less a thoroughly dawn. Slowly the light falls over the human and comprehensible embodiment shrubbery and one slowly discerns in the of the German petty official. The highest growing daylight a passage between the thems, professor of dramatic literature tractions to be presented at the Manhattest of his ability in this part lay in the trees leading to an open spot. When the at Columbia University, to-morrow afteractor's power to keep the unscrupulous view is finally visible, two shadowy fig- noon. The series will consist of scenes pedant from being altogether good or ures dressed in black sweep from the wholly bad. Even if he were contemptible | pathway into the open. They glance furhe was also amusing. There was genius tively about them in search of followers. for character in the fidelity to that type Tall, gracefully slim women they are. minor pedagogue which suggested with their tight fitting velvet gowns sweeping back of them in inky yards. Sable plumes float from their flaring Here Herr Schildkraut painted a genre brimmed hats. They are the seconds for one of the parties in the duel.

Having assured themselves that there Of course Lear is quite another ques- is no danger from the law they signal to To know that Herr Schildkraut is their associates. Two more women without personal distinction of any kind, dressed in the same sinister fashion ente being short and thick in figure, is not and sweep questioningly about the space equivalent to saying that he would be as if to examine its suitability for the purunable to supply the regal note necessary pose. They are followed by another busito the hero of "King Lear," whatever else nesslike looking woman who deposits on he may have been. Ernst you Possart has the ground a small leather case she has no physical impressiveness, but he en- brought with her. She is the doctor. All nobled Shylock when that was required wear the same black gowns and hats that by the text. The actor now at the Irving might be a uniform so identical are they Place Theatre describes himself as the in every case. The principals follow. The most modern of the Germans who under- fighter in the short purple skirt is Mile take Shakespearian rôles. It was from Dazie, the dancer. Her opponent is a tall that angle that he set out to give his livelike girl with regular features and salv olond hair, Grace Washburn. Before they select their weapons and take their of the king. It not only lacked, as one places Miss Washburn peels off her pale might have expected, all trace of the pink jacket and is clothed from the waist

It is in the preliminaries of this striking a study in senile dementia and it remained little interlude that the audience finds its there with various impressive and moving principal interest. Neither of the combatants is able to fence skilfully and Mile. technique may accomplish in revealing Dazie shows such slight fire in the fight with variety and imagination the dif- that there is little more to absorb the audience except the contemplation of diseased. If one may accept the hy- Washburn's frail beauty and the effective other new play is "Uriel Acosta," a tragedy pothesis on which Herr Schildkraut manner in which she falls wounded when by Karl Gutskow. The repertoire for the makes Lear serve the purposes of his the duel has gone against her. The originality of the scene and the skilful manner there is much that is theatrically interest- in which it is pictorially exhibited are so ing in his performance; but there is little admirable that it is unfortunate the duelor nothing that is true to the spirit of lists are not able to impart the excitement

and trivial, it is not more interesting than European music hall about the Winter at the Garrick, beginning Tuesday eve the stilted mediocrity and conscientious Garden, or for that matter about its ning artificiality of many German actors who entertainment. "La Belle Paree," which play Shakespeare. It is acquaintance makes up two-thirds of it, is no more with what the rank and file do in the than a so-called show of the type that Shakespearian theatre in German that has been familiar every summer when the season for light entertainment sets such a player as Von Possart and used in. The spectators are allowed to smoke, to add the same brilliancy to the work at least the men are. Whether or not of two such geniuses as Von Sonnenthal this privilege at the new theatre will and Kainz. Compared with them in the make audiences long for the same liberty dramas of Shakespeare, Ludwig Barnay, elsewhere is a question that the future who was typical of his kind, seemed a alone can answer. In the meantime wooden, self-conscious declaimer of Ger- there is still a field for the kind of music man Shakespeare. Herr Schildkraut's hall that flourishes on the Continent and strongly individualized and graphically in London. Such a stage performance expressed conception of Lear stands in would of course demand for its home interest if not in poetry and imagination quarters quite different from the habitat far in advance of what his colleagues of the glittering new show at the old far in advagce of what his coneagues of the gittering new show at the old in repertoire. This determination was usually accomplish in the plays of the Horse Exchange. There would have reached after many requests had been to be spacious promenades, there would for the dramas of Schiller need a specific space of the plays of the gittering new show at the old in repertoire. This determination was reached after many requests had been received from her friends asking that the old in repertoire. This determination was usually accomplish in the plays of the Britanian specific property of the plays of the gittering new show at the old in repertoire. This determination was reached after many requests had been reac

Lost Indian Art.

From the Los Angeles Times Reddington, formerly a scout for

Old Time Smallpox Cure. From the London Chronicle

HELD BY THE ENEMY" WILL BE SEEN AGAIN TO-MORROW.

New Theatre Matinees to Illustrate the Development of the Drama-Frances Starr Returns With "The Easiest Way" News of the Theatres and Players.

For the first time since 1887 William Gillette will appear in this city this week in "Held by the Enemy" at the Empire Theatre, where he is playing his farewell engagement in his own success war play ever exceeded the popularity that this vivid civil war drama did immediately after its production at the Madis Square Theatre in this city on 1886. It was played by Gillette more than two thousand times and attained as enthusiastic a following below the Mason an Dixon line as above. Though he was a Yankee from Connecticut and the son of theme so dramatically and so judiciously that the Southerners flocked to see it. It was in this play that a Confederate uniform was seen for the first time on the stage in Richmond after the war. The piece is noteworthy in American dramatic history, apart from its absorbingly interesting plot and action, as the first step out of melodrama into realism. It gave Mr. Gillette his first opportunity for indulging his ideas in what he believed representation should be. The play centres around one of the romances of the war and the scene is one of the larger Southern cities that has just fallen into the hands of the Northern troops. As in the original production Mr. Gillette has not chosen for himself the central figure. He will again play the rôle of the breezy nervy Yankee newspaper man doing his work under almost insuperable difficulties and with the greatest good humor. Louise Rutter will play the part of Eunice McCreery and Josephine Brown that of her merry sister. By an odd coincidence Henry Miller, Jr., has been chosen to play the role of Lieut. Hayne, the part his father created some twenty-five years ago. Orme Caldara, William Riley Hatch and Louis Massen have been especially engaged for the production.

The New Theatre will give the first of four performancesi llustrating the development of the English drama, with introductory lectures by Brander Matfrom plays of various periods, each preshould prove both novel and interesting. mystery play "Noah's Flood" and a ern girl.
morality called "Nice Wanton." On Thursday afternoon the second of the series will be given. This will have to do with Shakespeare's time and will be illustrated with Act II., Scene 1, and Act III., Scene 2, of "The Winter's Tale," presented on the Elizabethan stage. The remaining lectures will come on Monday, April 3, and Friday, April 7. The intention of the series is to show by typical examples the progress of the English drama from its beginnings to the present day, and particularly the influence the methods of staging plays has had on play writing. Prof. Matthews's talks will trace briefly the course of this development from its beginnings in ecclesiastical ritual up to the present, and will show how this development was modified by the changes in stage setting of the various periods. The lectures will be delivered prior to the performance of the scenes

Rudolf Schildkraut will be seen in a epertoire of his most popular plays at the Irving Place Theatre this week. Among the new plays is "kettenglieder," which literally translated means "chain links." It is a satirical comedy of domestic life by Hermann Hevermann, author of the one act play "Kittchenbum," which has already week is Monday and Thursday, the double bill, "Kittchenbum" and Flachsmann"; Tuesday, "The Merchant of Venice"; Wednesday and Friday, "Kettenglieder"; Saturday, "Uriel Acosta."

Frances Star will reappear in "The There is very little moreover of the Easiest Way," Eugene Walter's best play,

> At the New Theatre this week in addition the dramatic performances given on Monday and Thursday afternoons illustrating the development of the English drama, "The Piper" will be given on Monday. Wednesday and Friday evenings and Wednesday afternoon and "The Blue Bird" on Tuesday. Thursday and Saturday eve-nings and Saturday afternoon.

Mildred Holland has decided to postpone the production of "David Copperfield." which she had announced for this week at the Garden Theatre, and play for a second week "The Triumph of an Empress." in which she opened her season in répertoire. This determination was

Elsie Janis will appear for a single matinée performance at the Globe Theatre on Miss Janis has had the play in rehearsal from the members of her company playing

Isadora Duncan's farewell appearance takes place at Carnegie Hall on Friday evening. On this occasion she will have the assistance of Walter Damrosch and the New York Symphony Orchestra and present a miscellaneous programme in-cluding Gluck's "Iphegenia in Aulis" and a number of new selections.

John Mason appears in "As a Man with difficulties which may arise from the close personal relations of Jew and Gentile. The leading character is that of a Jewish physician and philanthropist, who stands out as a great example of intellectual power and human sympathy. The members of the supporting company are Vincent Serrano. Walter Hale, John Flood, William Sampson, Chrystal Herne, Amelia Condens and Charlotte Lyes. Gardner and Charlotte Ives

ordinary, presperous, fat compatriot in the New York ghetto of the day as the actor's concention of the day is the simple expedient of wrapping his "Let scariet red be taken," he says, "and is him who is suffering smalloox be contained by wrapped in it, or in some other red cloth, but the natural and yet artistic portrait of this famous character which the German actor has composed."

The final performances of "Becky Sharp" are announced, as this week will conclude the patients in red cloth. "Let scariet red be taken," he says, "and is him who is suffering smalloox be contained by wrapped in it, or in some other red cloth, I did thus whom the son of the final performances of "Becky Sharp" are announced, as this week will conclude the period of Mrs. Fiske's engagement at the Lyceum that was allotted to her presentations of that famous play. All of wrapping his "Let scariet red be taken," he says, "and is him who is suffering smalloox be contained by wrapping his "Let scariet red be taken," he says, "and is him who is suffering smalloox be contained by wrapping his "Let scariet red be taken," he says, "and is him who is suffering smalloox be contained by wrapping his "Let scariet red be taken," he says, "and is him who is suffering smalloox be contained by wrapping his "Let scariet red be taken," he says, "and the Lyceum that was allotted to her presentations of that famous play. All of wrapping his his patients in red cloth.

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"Everywoman," which enters upon its second month at the Herald Square Theatre, is a play of that unique type hat defies classification. It is a little bit of everything. For the student of the drama who goes to see a revival of archaio form it has its lesson, for the occa-sional playgoer who likes a moral with his theatrical diet it carries a preach-ment, for the lover of music it provides enjoyment and the seeker after enter-tainment has his expectations gratified.

brated its two hundredth performance at the Republic Theatre last week. Hayward Ginn has been added to the cast to play the part of Adam Ladd and Ed-win Smedley to play the part of the charity win Smedley to play the part of the charity boy, Abijah Flagg. These are the first changes that have been made in the company this season.

"Excuse Me," Rupert Hughes's farce. has gained such a grip on popular favor that it will occupy the Gaiety Theatre

injected more laughs than are usually supplied to farces, has become firmly reestablished at Daly's, and will remain there the remainder of the season. The interest that London is taking in the play, which is one of the season's biggest successes in the British metropolis, is a reflection of the success of the farce in New York.

Next Monday night will mark the one nundredth performance of "Over Night." Philip H. Bartholomae's comedy of the duction of "The Pink Lady" at the New honeymooners, at the Hackett. Although "Over Night" soon leaves the Hackett, owing to a change in the theatre's management. arrangements have been made to transfer it to another house. Mar-garet Lawrence, Jean Newcomb, Herbert A. Yost and A. P. Aylsworth are in the

The first of the William A. Brady at management of the Shuberts, is "The from plays of various periods, each presented in the manner of its time, and should prove both novel and interesting.

The first performance will be entitled "The Beginnings," and will consist of the mystery play "Noah's Flood" and arm given the solution of the play the role of Georgiana Byrd, the Southmystery play "Noah's Flood" and arm given the solution of the play the role of Georgiana Byrd, the Southmystery play "Noah's Flood" and arm given the solution of the play the role of Georgiana Byrd, the Southmystery play of Southern life by Education in the manner of its time, and ward Sheldon, which the New Theatre or given the solution of the play of Southern life by Education in the manner of its time, and ward Sheldon, which the New Theatre or given the solution of the play of Southern life by Education in the solution of the solution of the play of Southern life by Education in the solution of the soluti

In "Get Rich Quick Wallingford." at the Cohan Theatre, the two truths that combine to form the theme of the play are that the love of a good woman will work that the love of a good woman will work the salvation of any man and that if the average man who lives by his wits would devote the same amount of energy and ingenuity to honest business he would find legitimate success. The char-acters drawn by Cohan are easily found in real life and they have been made real for the stage. Hale Hamilton is Walling-lord.

Blanche Bates appears in 'Nobody's Widow at the Hudson Theatre. The farcical romance is from the pen of Avery Hopwood. So great is Miss Bates's success in this play that overtures have been made to David Belasco regarding the possibility of adapting it into a light

Possessed of even a greater number of it, Edmond Rostand's "Chantecler," with Maude Adams in the title role, continues maude Adams in the title role, continues to attract large audiences to the Knicker-bocker Theatre. Contrary to all other reports Miss May Blayney, Arthur Byron, Ernest Lawford, R. Peyton Carter, Miss Dorothy Dorr amd William Lewers continue in their original parts.

o the entertainment.

"Rebecca of Sunnybrook Farm" will end its engagement at the Republic Theatre on Saturday evening. April 8. Work will begin at once on the remodelling of the theatre to conform to the widening this week. Billy B. Ban and the Beauof Borty-second street.

"The Concert," which has won comedy honors of the season, is still prospering at the Belasco Theatre. The play shows all the attention to detail that has made David Belasco famous as a producer. Leo Ditrichstein and Janet Beecher have the principal parts.

A benefit performance by Beatrice Herford and Lucine Finch for the Catharine Lorillard Wolfe Art Students Club will be given at the Berkeley Theatre on Tuesday afternoon. Miss Herford will deliver several of her monologues. Miss Finch's stories are childhood memories of the negro mammy.

"The Gamblers," Charles Klein's ineresting drama at Maxine Elliott's Theatre is so skillfully constructed and so efficiently acted by George Nash, Charles Stevenson, William B. Mack, De Witt C. Jennings, Edith Barker and Jane Cowl that it holds the endurance among serious dramas of the record present season.

Louis N. Parker's delightful comedy of happiness, "Pomander Walk," does not pretend to solve any problems of serious import, yet no one can come away from a performance of this little wonder play at Wallack's Theatre without feeling more satisfied with life.

The attraction at the Lyric Theatre Armstrong and Mizner's broad brimmed melodrama "The Deep Purple," is built along such heroic lines that nothing could The capture of Silver King, the big

polar bear now in the Zoological Park in this city, will be shown at the Hippodrome to-night in the lecture of "Wild Life in Action" by the well known sportsman Richard E. Follett. This is only one of a series of moving pictures taken by Paul J. Rainey in his recent hunting expedition in the polar regions.

April 3, Mrs. Fiske will offer as her annual new production, "Mrs. Bumpstead-Leigh," M. Cohan's "The Talk of New York," will a comedy by Harry James Smith. appear at the Grand Opera House this week in the McCree-Rosenfeld and Von Tilzer musical comedy, "The Happiest Night of His Life." The rôle Mr. Moore enacts in his new play is another variety of the same sophisticated city youth whose particular world is what might be termed "sporting life."

William A. Brady's production of "Way Down East" will be the week's attraction ient, for the lover of music it provides at the West End. The play has been at the West End. The play has been before the public for sixteen years and is as clean and refreshing as it was when first produced. The love of realism is gratified by the farmyard scene, the rated its two hundredth performance

This is the second week in the career of the new Winter Garden, which has been crowded thus far at every performance. The performance is unlike anything every before seen in this country, is carried out on a big scale and the different forms of amusement are all of has gained such a grip on popular favor that it will occupy the Gaiety Theatre for the remainder of the season. The scenes are laid aboard an overland limited train bound for San Francisco and the humorous situations are evolved from incidents resulting from the close assembling for five days of varied types of persons.

The Astor will continue to offer Holbrock Blinn in Edward Sheldon's play "The Boss." Mr. Blinn's characterization of Michael Regas, "The Boss," has won favorable comment. He is admirably supported by Emily Stevens. Frank Sheridan and H. A. La Motte.

"Baby Mine," in which Margaret Mayo injected more laughs than are usually lineated more laughs than are usually lineated to their respective varieties. The programme includes "Bow Varie the most elaborate of their respective

Judging by the audiences of music lovers it is attracting nightly the melo-dies of Balfe's opera "The Bohemian Girl" will probably be heard for many weeks at the Majestic Theatre, where the Aborn Opera Company is presenting a revival of the opera. The principal rôles are sung by James Stevens, Henry Taylor, Maurice Lavigne, Bertha Shalek, Florrie Sloane and Blanche Duffield.

The success of Klaw & Erlanger's pro Amsterdam Theatre has been so great that Marc Klaw has gone to London to make arrangements with Charles Frohman for the production of the McLellaŭ-Caryll musical comedy there during the coronation period. Hazel Dawn, Alice Hegeman, Alice Dovey, Frank Lalor and William Elliott are the principals in the production.

The engagement of Louise Gunning "Balkan Princess" with Robert Warwick and Herbert Corthell continue at the Casino Theatre. The musical play offers the problem of a princess who found that she had to marry within a week on abdicate her throne. The romantic or abdicate her throne. The romantic story is liberally supplied with fun and melody.

"The Spring Maid," with its tuneful Viennese score, is now in its fourth month at the Liberty Theatre. This charming operetta with Christie MacDonald as the star maintains its popularity to such an extent as to insure an all year success. Since its first performance Christmas night there has not been a song, dance or bright line which had to be changed.

Lew Fields continues his engagement in "The Hen-Pecks" at the Broadway Theatre and there is every reason to believe that this attraction will enjoy an uninterrupted career there for a long time. "The Hen-Pecks" is described as a "musical panorama in six pictures," but in addition to the six scenes, which are all on the most lavish scale, it also contains a fund of humor, witty lines, numerous songs and novel specialties.

Do You Live?" which has been playing beauties than when New York first saw at Weber's Theatre for the last seven months, has outlived its rivals that started at the same time. Truly Shattuck sings the title rôle and John McCloskey has estab-lished himself as a favorite by his singing and acting.

Twelve big circus acts are incorporated in the arenic programme at the Hippoplayed at the Criterion Theatre, with ing kangaroo. Besides the circus pro-Constance Collier. Tyrone Power and gramme there are three big spectacular Arthur Forrest in the leading rôles. The play is beautifully mounted and Paul Wilstach's dramatic version has a literary value. The Massenet music, which is used for incidental and entr'acte purposes, is a feature and adds materially tasks entertainment. army marched to the sea. Its most interesting scenes are the cotton plantation at moon, during which 200 extra jubilee singers and dancers are introduced, and the building of a pontoon bridge.

Seventeen vaudeville acts will be giver mont Sisters in their famous skit? "Props" Grace Hazard in her singing specialty, Five Feet of Comic Copera"; Pat Rooney and Marion Bent, presenting "The Busy and Marion Bent, presenting "The Busy Bell Boy"; Daisy Harcourt, the English singing comedienne; Winsor McCay, the cartoonist; Lyons and Yosco, the harpist and singer; Clark and Vardie, Italian character comedians; Jane Courthope and company in a comedy skit; Patsy Doyle, teller of stories, and Katherine Clarie and her vocal novelty are some of the entertainers. of the entertainers

Paul Armstrong's latest one act play which he calls "A Romance of the Underworld," will be acted for the first time at the Fifth Avenue Theatre this week. It is said to be the biggest act ever attempted on the vaudeville stage, having twenty-one speaking parts. Marion Mur-ray and company will make their first appearance at the theatre in their comedy farce "The Prima Donna's Honeymoon." farce "The Prima Donna's Honeymoon."
Belle Baker, who recently forged to the front as a comedienne, will be heard in a new répertoire of songs; Jack and Violet Kelly, the original Australian stock whip manipulators, will furnish a new act to vaudeville. Clifford and Burke, two funny fellows; Leon Rogee, the whistler and fellows; Leon Rogee, the whistler and imitator, Maxim's models and several other high class acts complete the pro-gramme.

William H. Thompson appears in "The Wise Rabbi" at the Colonial this week n the place of honor on the programme "High Life in Jail." with William Mack in the lead, will strike a less sombre note Belle Blanche will give her impersonations of other celebrated performers. and "The Come Back," a comedy of col-lege life, will be played by Paul Dickey and a capable company. Deiro, with his accordeon; the Tasmanian Van Dieman Troupe of aerial gymnast number of other acts are promised.

at the Alhambra this week in his farewell would clink lovingly together. at the Alhambra this week in his larewell engagement in this country. "Into the league, called "Crazy Finance," will be introduced by the Marathon Girls Company at the Columbia Theatre to-morrow are the latery be vora Trio. Hastings and afternoon. The vaudeville bill includes the Harry De Vora Trio. Hastings and Wilson and several other well known acts.

Louis Robie's Knickerbockers are this week's attraction at the Murray Hill Zera Carman Trio of hoop rollers, and Endel Hoden and Harron. Kip and Kippy and Kelly and Rio.

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Louis Robie's Knickerbockers are this week's attraction at the Murray Hill Zera Carman Trio of hoop rollers, and It was a stag's horn. Retzlingen in the time of Frederick William It which the guests were asked to drink from an old puzzle goblet. It was a stag's horn, which contained about three-quarters of a bettle of wine and was so made that one could now bring the close to the lips, yet one will now bring the color of direction of the provide and direction of the time of Frederick William It which the satisfaction of the provided in the stage of the provided in the pro

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Bronx this week. It is presented by Mabel Bardine and her company. "The Top of the World Dancers," James Thornton, with a monologue up to the minute; the Exposition Four, instrumentalists, singers and dancers; Marie Fenton, the singing comedienne; Jeter and Rogers, skaters, and a number of other acts will also be seen.

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In the new two act burlesque, "Crazy Plannes." Special Vaudeville Bill: Harvey De Vora Trio. Ed. Morton. Hastings & Wilson, others.

IN BROOKLYN THEATRES. Henry Miller in "The Havoe"-"Nobody"

Daughter" With New Theatre Co. Henry Miller will appear at the Montauk this week in H. S. Sheldon's play "The Havoc," in which he lately appeared at the Bijou in Manhattan. A married couple and their boarder make up the triangle of the play. When disruption comes angle of the play. When disruption comes the husband consents to a divorce, allows his wife to marry his rival, becomes himself the boarder in the new household and awaits the slow and cumulative vengeance that he has foreseen. During the three acts of the play Mr. Miller displays every phase of his talents for big acting. As in "The Great Divide" and "The Only Way," he dominates the situations by his quiet, delicately suggested latent strength of intellect and will. He will be supported by the same company that appeared with him throughout the New York run.

The New Theatre company's production George Paston's comedy "Nobody's Daughter" will begin to-morrow a week's engagement at the Majestic. There have been no important changes in the cast since the first performance.

"Jack Straw." W. Somerset Maugham's play, which served as a vehicle for John Drew last season, will be played John Drew last season, will be played by a stock company for the first time at the Crescent Theatre to-morrow and will be repeated during the remainder of the week. The principal part, that of a waiter who is introduced into society and turns out to be a titled personage after all, will be played by George Alison. Grayce Scott will have the opposite part.

The programme at the Orpheum this the English character artist who recently appeared in the title rôle of "Daddy Dufard." A newcomer to vaudeville will be Hilda Keenan, the daughter of will be Hilda Keenan, the daughter of Frank Keenan, who is to appear in the playlet "Sarah." Charles F. Semon, "The Narrow Feller." who plays many musical instruments, is also on the bill. "Back to Wellington" is the title of the Howard and North skit, and Harry Williams and Gene Schwartz, the composers of popular melodies will show how, the authors interpret their own efforts in song and interpret their own efforts in song and piano. Amy Ricard and Lester Lonergan in "Cheyenne Days," a production exploiting lariat throwing, bronco busting and other Western pleasantries, and a number of other acts will also be

Cressy and Dayne in a new Cressy sketch called "One Night Only" will be the feature act at the Greenpoint this week. The condensed melodrama "The Man Hunters" is also on the programme.

With Eugenie Fougère, the famou French singer, and Robinson's Crusoe Girls to furnish the programme, patrons of the Star Theatre are promised a merry entertainment this week. Two musical farces will be presented. Ida Emerson, Gracia Hammond. Harry Hills and Gladys Fisher are prominent in the cast.

The Behman show which comes to the Gayety Theatre this week will provide two extra attractions in the musical portion and olio. These specialties will be by Rinaldo, the eccentric violinist, and by the Flood Brothers, newcomers in the acrobatic line. The Behman show has a two act musical farce, "At Palm Beach."

CURIOUS DRINKING VESSELS. Albrecht Durer's Tankard-Old German Puzzle Gobiet. From the London Chronicle

One of the quaintest of drinking vessels is to be seen at the Bratwurstglöcklein, a uremberg inn which has remained altered since it was built in 1400. Sausages, sauerkraut and beer are the only commo dities obtainable and the limit of accom modation is reached when ten customers

Yet several fortunes have been made out of the house, for it was the favorite haur offAlbrecht Dürer, and the pewter he drank from is still treasured. This is a double vessel, one tankard fitting neatly other, and was reserved for Durer and his George Lashwood, the English come-dian and Beau Brummell, heads the bill the inside tankard for his wife and they

When domestic storms were brewing he

omplications. "Jim Grantley's Wife", AND COLUMBIA PHONE 137 AND COLU

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MATINEE APRIL 3rd

MR. SAMMARCO Arturo Tibaldi, Violinist, Howard Brockway, Piar

Tickets, \$1 to \$3; Boxes, \$20 and \$30. Now a Box Office, Agencies & R. E. Johnston's office 1133 B'way. Telephone 608-609 Madison Sci. ******************

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